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# VIDEO GAMES AS A NEW FORM OF INTERACTIVE LITERATURE

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## **INTRODUCTORY ESSAY**

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The purpose of "Storytelling in Video Games" is to create a discussion-based course that focuses on how stories are told in video games by focusing on the way stories are written. In order to do this, students not only read about writing for video games, but they also play a video game along with the class in order to see exactly what techniques are being used as the class learns them. Because literature classes always have students read literature, it seemed natural to have a video game class that had students play video games.

A key element of this course is *Fable III* (Lionhead Studios, 2010), the video game that the class plays throughout the semester. Each week, students are expected to play up to a set point in the game. Each week ends at a section of the game where students can explore freely so that students who want to play more can as long as they don't progress along the main plot. *Fable III* is available on the X-box 360 and PC, making it widely accessible. However, because not all students have one of these options available, the library acquired two X-boxes and several copies of the game so that students also have the option to borrow an X-box from the library.

*Fable III* was chosen for several reasons. First, the gameplay is relatively easy, and there is almost no punishment for being knocked out (the in-game equivalent of dying). Although it was expected that many of the students who would be attracted to the course would be serious gamers, it was important that any novice players who joined would not be at a disadvantage. The gameplay is well structured, and the game introduces the fighting techniques in a very clear manner, and the only punishment for being knocked out is a scar on the player character. While scars make the character less attractive, the game does not reset to a previous save point and no data is lost upon being knocked out.

The game offers a choice of a male or female protagonist, something very important in a game and in class discussions regarding video games and gender. Being able to choose a character of the same gender is important in establishing a connection with that character, and it often increases the player's investment in the game. The class had several discussions about the relationship between player and character and also how the game differed for male and female characters and players.

A third benefit of *Fable III* is its moral framework. The game is based around the decision to guide the character into a good path or an evil path, and many of the moral choices require a great deal of thought and soul-searching, similar to literature that causes readers to question their own morality. Unlike literature, however, video games demand that players interact with the decisions to make those choices and then live with the consequences. Much of the class centered on morality in video games and how players make decisions and live with those decisions, and *Fable III* offers a good method of doing so.

Finally, despite its branching nature and open-ended world, the game has a straight-forward main plot that easily divided into weekly units so students know exactly what to do each week and where to stop. Students are required to complete certain events along the main plot, but they also have a great deal of freedom and flexibility when it comes to side quests and optional events, allowing each student to personalize his or her game while still fitting within the confines of the class.

While playing *Fable III*, students write weekly blogs reflecting on their games and discussing the events that unfolded during the week's gameplay. This forces students to think critically about what happened instead of passively accepting the game's story, ensuring that they pay attention to the concepts discussed in class as they occur in the game. In addition, it provides a way to monitor their enthusiasm and level of connection to the game as most of the blogs are highly personalized and reveal a great deal about the writer's personality as well as their actions in the game itself.

In an anonymous post-course assessment asking about how the game helped them during the course, students reported being very excited about playing the game initially, though as the semester wore on, their enthusiasm faded and it became more of an assignment than a treat. A few students pointed to the pacing of the game as a reason for their flagging interest; because the game was stretched over an entire semester, small flaws in the game such as the repetitive nature of player-NPC interactions became exaggerated. In addition, as the class focused on different aspects of gameplay and applied it to *Fable III*, the class was able to dissect the game's performance in various areas in a way that most players of the game would not, revealing more of the game's inherent flaws.

One of the innovative aspects of the class used to motivate students is a badge system. In many video games, badges are given out for completing certain tasks or mastering certain activities. This was incorporated into the classroom by giving out stickers to students for completing tasks, mastering activities, and as rewards for positive behavior. Each student is given a folder at the beginning of the class and as the course progresses, they use these stickers to adorn their folders and compete with their fellow classmates to acquire the most stickers. While some stickers are given out to all students (for example for perfect class attendance for one month), other stickers are given out for specific behavior (for example all students who marry in *Fable III*), and some are given out to individuals only (for example the writer of the best blog, voted on by the class). In addition, there is one hidden achievement every class period that students can unlock. Hidden achievements are predetermined on a list of three to four hidden

achievements per class in case students don't unlock a particular achievement, and they range from academic—the first person to ask a question on a given day—to silly—the person wearing the most purple. And they never repeat.

The majority of students appreciated having a course game that gave them something to talk about with the other students during class. Many students had not played similar games, so the inclusion of *Fable III* allowed all students to have a common core to fall back on in discussions. Students enjoyed having a course game, but several thought that a more complex game would be a better choice to avoid the monotony that occurred over the course of the semester; however, nearly any game, when put under the scrutiny of a semester's worth of knowledge and stretched over fifteen weeks, would be revealed to have similar flaws, and *Fable III* is still a good selection.

Students are expected to spend two to three hours per week playing *Fable III*, although it was expected most would spend considerably more time than that. However, the game was spaced so that students would be able to complete the required elements relatively quickly for three reasons: 1) so that in weeks when they have work in other classes, this class does not detract or discourage them from completing that work; 2) so that students not interested in the game aren't be required to spend an excessive amount of time on the game; and 3) so that they have time to read the thirty to forty pages assigned each week from one of the course texts that focus on the creative process of writing for video games. The readings demonstrate how games are written so that the class can then discuss the intent of the game writers and analyze how each element of writing is used to create the overall game.

Most class periods are discussion-based and start with a free write that serves as the basis for discussion. The free write consists of two to three questions about the reading, often asking them to relate the concepts in the reading to *Fable III*. Discussions start by talking about *Fable III* because it is the common course text, and everyone in the class has played it. Then discussion opens up to other games that some of the students may not have played. There is an informal class policy that when discussing a game other than *Fable III*, students must give a brief summary of the game so that everyone in the class is able to follow the student's comments. After discussing new concepts from the reading, the class discusses how it is being used in video games in a positive or negative way and how students could use similar strategies in their own games.

In addition to normal discussion days, every unit also has at least one writing-intensive day in which students put their knowledge into practice in a pass or fail, small-group project that they spend the class writing and present at the end of class. They are in groups of 2-3 students to collaborate in the same way that a video game writer would have to collaborate on a video game project, but in small enough groups to prevent too many competing ideas to be able to finish writing within the time allotted. Students are encouraged to use their creativity and as little structure as possible is used to encourage them to develop their own ideas relating to each unit's topic. There are also challenges or specific guidelines that they can choose to follow that are rewarded with a sticker. The challenges motivate students to complete additional work

or stick to additional guidelines that encourage greater creativity while not penalizing the students who choose not to complete the challenges since the only bonus given is a sticker.

The writing-intensive days come in the middle of the unit so that students have a good understanding of the concept before putting it into practice, and the class can then refer to the exercise for the rest of the unit in addition to their experience with *Fable III* and the readings. These days are also preparation for the course final when they will create their own game in the form of a high-level design document that outlines major elements of a game that they design. By giving them practice throughout the semester, it eases them into the larger assignment and gives them experience creating their own game elements.

All students were overwhelmingly positive in their assessment of the writing-intensive days. They cited improving their creativity, gaining practice in developing ideas quickly and effectively, and being able to apply what they had learned in the book as reasons for enjoying the writing-intensive days. Several also pointed out that these days were good practice for them as aspiring video game writers since they would need the ability to work with others and think on their feet to brainstorm ideas.

The course includes two larger group projects for the experience of working with three to four students in understanding video games better. In the first group project, groups take a classic video game and analyze how it uses the hero's journey in order to show them that video games have been telling stories since the very beginning. Each group picks games from before 1995 in order to expose them to classic games with which they might not be familiar. In the second presentation, they choose a more recent game and analyze the narrative structure. Both presentations require a visual element because visuals are a large part of video games. A group-led discussion at the end helps them start forming their own questions about each topic and give them experience leading a classroom discussion. The ability to lead a discussion and also give presentations is a valuable skill, especially if they go into video game writing and have to pitch their ideas or negotiate with others to get their ideas across.

All of the students acknowledged the importance of working in groups in the post-course assessment, while one pointed out the differences between working in groups in college versus the video game industry, and several other students found the groups wildly variable depending on who was in their group. However, the majority of student enjoyed the groups and viewed them as a way to bounce ideas off each other and learn new ideas and new ways of looking at their projects.

In this course, the goal is to motivate students to learn about video game writing and understand not only how that writing is done but also how it affects the stories being told by each game. Students come away with a greater understanding of how games work and how games can influence the world around them. Their papers and group presentations allow them to explore how different concepts are used in video games to tell different stories and analyze how these stories are unique from the traditional stories told in literature.

In the post-course assessment, students reported learning aspects of video games that touched on all of the course objectives, especially the mechanics of storytelling and how that is applied to video games. On a practical side, many students cited better writing ability, better organizational skills, and better collaboration skills. Several students also cited rekindling a love for creative writing, an added bonus to the class.

## SYLLABUS AND COURSE DESCRIPTION

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This course will examine how stories are crafted to fit the new interactive media of video games, how these new stories resemble traditional stories from the literary canon, and how these unorthodox plots, characters, and games are used to create a new form of literature.

## COURSE OBJECTIVES

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- A. To learn how to critically analyze elements of video game design
- B. To understand the creative process behind writing for video games
- C. To intelligently apply literary theory to video game writing
- D. To practice writing for video games

## BOOKS/SUPPLIES

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- *Interactive Storytelling for Video Games: A Player-Centered Approach to Creating Memorable Characters and Stories*. Josiah Lebowitz and Chris Klug. Focal Press, 2011.
- *The Ultimate Guide to Video Game Writing and Design*. Flint Dille and John Zuur Platten. Skip Press, 2007.
- *Fable III*. Microsoft Game Studios, 2010. Xbox or PC.

Recommended: *Writing for Video Games*. Steve Ince. Methuen Drama, 2006.

## ATTENDANCE POLICY

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The class is a weekly, discussion-based class and participation and attendance are very valuable. When an absence is unavoidable, the student is responsible for letting me know in advance and acquiring missed course materials and the information supplied in class.

First Absence = No Penalty

Second Absence = 5% drop in final grade

Third Absence = 10% drop in final grade

Fourth Absence = Possible Course Failure

## REQUIREMENTS AND GRADE BREAKDOWN

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### CHARACTER PAPER (20%)

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Create a character template of a character in a videogame you have played outside of class using the format in the *Ultimate Guide* (77-82). Then use all of the techniques of character building we have discussed in class to analyze that character in a 3-5-page essay. Make sure to summarize the character's development throughout the story and include spoilers when talking about your character: Don't leave out any information about your character.

### NARRATIVE PAPER (20%)

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Use one of the theories of narrative we have discussed in class to analyze the plot structure and narrative of a videogame you have played outside of class in a 4-6-page essay. Make sure to summarize the plot of the videogame for readers who have not played it and include spoilers when talking about the conclusion of the game: Don't leave the reader guessing how the game ends.

### CREATIVE PROJECT (20%)

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Draft a partial high-level design document for a videogame you design using everything we have learned in class. Include the player character, the "grabber," the story, the obstacles, the interactions, one level walkthrough, one scene of dialogue, and a conclusion. Illustrations and art are encouraged. Proposals will be written in a document and also presented on posters/storyboards to the class.

### GROUP WORK (20%)

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There will be two group projects throughout the semester. The first will be in Week Four, when students will present how a classic video game follows the hero's journey. The second will be during a week of the group's choosing and will analyze the narrative structure of a recent game.

### IN CLASS WRITING (10%)

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Every class will begin with a free write asking one or two questions from the assigned reading. Students will also be asked to do additional in class writing throughout the semester.

## VIDEO GAME PARTICIPATION (10%)

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Students are expected to play *Fable III* along with the class and maintain a blog of their activities on Sakai. If students have trouble keeping up with or accessing the game, students will have the option of following along with their peers through their peers' blogs until they catch up or regain access. This is a short-term solution only; each student is expected to keep up with the game throughout the semester.

## GRADING STANDARDS

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### Group Work

	Missing or Failing (0-1)	Below Average (2)	Average (3)	Above Average (4)	Superior (5)
Explanation of video game					
Visual aid is appealing and easy to read					
Visual aid conveys key information					
Visual aid demonstrates time and effort					
Discussion questions provoke good discussion					
[Other information specific to the assignment]					

**Storytelling in Video Games Expanded Course Syllabus***UG = Ultimate Guide to Video Game Writing and Design**IS = Interactive Storytelling for Video Games**WVG = Writing for Video Games*

\*Starred items are optional and should be answered only if you fulfill the requirements

**UNIT ONE: ROOTS OF STORYTELLING**

<b>Week One – Introduction</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>WVG</i> Handout: Genres: The Game Types (22-35) - Group Presentations Assigned	Buy/Acquire <i>Fable III</i>

Blog Entry Due: None

Questions to consider:

- What types of genres do you prefer to play? Why?
- Do you agree or disagree with the categorization of each genre? Why or why not?

<b>Week Two – Game Stories</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>IS</i> Chapter 1: Game Stories, Interactivity, and What Players Want (1-12) - <i>IS</i> Chapter 2: A Brief History of Storytelling in Games (13-38)	Escape the Palace The Reliquary Free Time

Blog Entry Due:

1. Did you kiss or hug your "friend"? Why?



2. What kind of speech did you give to the servants? Why?
3. What happened with the petition? Did you sign it? Why?
4. Who did you choose, your "friend" or the mob leaders? Why? How did you feel about your decision afterwards?
5. Did you do anything in Brightwall before going to the Reliquary? If so, explain.
6. How did the Reliquary go for you?
7. \*What (if anything) did you do with your free time after the reliquary?

Questions to consider:

- What makes writing for games different from writing for books or film?
- How much control do you think players should have in game stories and why?

**UNIT TWO: HERO'S JOURNEY**

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<b>Week Three – Narrative Structure</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>IS</i> Chapter 3: The Hero's Journey and the Structure of Game Stories (39-69) - <i>UG</i> Level 2: Video Game Story Structure and Work Approach (14-34)	The Mercenaries  Free Time

Blog Entry Due:

1. \*If you are a female character, how do you feel about cross-dressing? Why?
2. What did you decide to do with Saker? Why? How did you feel about that decision?
3. \*What (if anything) did you do with your free time after the mercenary quest?

Questions to consider:

- What are the stakes we've seen in *Fable III* so far? Try to think of as many and you can and be prepared to explain them.
- Briefly summarize the Hero's Journey and explain why it is so successful in storytelling.

<b>Week Four – Classic Games</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED

- UG Level 1: The Influences of Storytelling in a Digital Universe (1-13)	Support in Brightwall
- Classic Videogames Group Presentations	Free Time
- Blog Check	Return to Sabine
	Free Time

Blog Entry Due:

1. For each quest that you completed to gain support in Brightwall, write a few sentences explaining why you chose it and a brief reflection on how you feel about it. Include additional quests that you completed outside of the offered questions (such as relationship quests).
2. How did you feel returning successfully to Sabine? Why?
3. \*What (if anything) did you do with your free time after returning to Sabine?
4. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
5. \*Have you had any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- Take your favorite current game and imagine it designed to run on technology from the early days of video games. Would the game translate despite the reduction in graphics? Would it still be any fun? Why or why not?
- How do classic video games in general make use of the Hero's Journey?

**UNIT THREE: CHARACTERS**

<b>Week Five – Game Story and Characters</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- IS Chapter 4: The Story and the Characters (71-106)	Meet at Mistpeak Monorail
- UG Level 3: Game Story Theory and Dialogue (35-48)	Mourningwood
- Character Paper Assigned	Free Time

Blog Entry Due:

1. How did you react to the Mistpeak Monorail "blunder"? Why?
2. How did you do during the Mourningwood attack?
3. How do you feel about the people of Mourningwood? Why?
4. \*What (if anything) did you do with your free time after reaching Mourningwood?
5. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
6. \*Have you had any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- In *Fable III*, how do you feel about your relationship with your character? Do you feel like you are the character, or a sidekick or god? Is the action happening to you, or to the character you are controlling? Do you care about the character, or only their predicament?
- What is the pacing of *Fable III* like? Are there enough plot elements to keep you interested, or is the pacing too slow? (Keep in mind that we are playing on a set schedule, not at your own pace).

Week Six – Building Characters	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
NO CLASS	Follow Walter Support in Bowerstone Free Time

Blog Entry Due:

1. For each quest that you completed to gain support in Bowerstone, write a few sentences explaining why you chose it and a brief reflection on how you feel about it. Include additional quests that you completed outside of the offered questions (such as relationship quests). Remember: do NOT return to Page yet!
2. \*What (if anything) did you do with your free time after gaining enough Guild points?
3. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
4. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

<b>Week Seven – Building Characters</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>UG</i> Level 5: Building Characters (65-88) - <i>WVG</i> Handout: Characters and Point of View; Conflict and Motivation; Dialogue and Logic (60-85)	Return to Page Reaver's Mansion Free Time

Blog Entry Due:

1. How do you feel about Reaver and his game? Why?
2. How well did you do in Reaver's game?
3. \*What (if anything) did you do with your free time after escaping Reaver's mansion?
4. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
5. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- If your life were a video game, what system of rewards and punishments would motivate and influence your actions the most?

#### UNIT FOUR: NARRATIVE TECHNIQUES

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<b>Week Eight – Traditional and Interactive Stories</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>IS</i> Chapter 6: Defining Interactive and Player-Driven Storytelling (117-124) - <i>IS</i> Chapter 7: Fully Traditional and Interactive Traditional Stories (125-148) - Blog Check ***Character Paper DUE***	Go to Castle Free Time Follow Ben Finn Arrive in Aurora Darkness Incarnate

Blog Entry Due:

1. How do you feel about the execution? Why?
2. What do you think of the decision to go to Aurora? Why?
3. What do you make of the Darkness Incarnate? Why?
4. \*What (if anything) did you do with your free time between the execution and following Ben Finn?
5. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
6. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- What makes a story interactive, and what makes it player-driven? Give an example of an interactive story in another medium that you have encountered.
- In your opinion, can a fully traditional story be considered a game?
- Think of an interactive traditional game you've played and consider the strengths and weaknesses of that particular game. Did the game make good use of the interactive traditional format?

Week Ten – Multiple Ending and Branching Stories	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>IS</i> Chapter 8: Multiple-Ending Stories (149-180)	Board Ship Battle for Albion
- <i>IS</i> Chapter 9: Branching Path Stories (181-204)	Judge Logan
- Narrative Paper Assigned	Talk to Reaver
Group Presentation:	Free Time

Blog Entry Due:

1. How did the battle for Albion go for you? What were the highlights and lowlights?
2. On your first day as King/Queen, how did you judge Logan and what led you to that decision? How do you feel about your decision?

3. After talking to Reaver, what did you decide to do with the children of Albion and what led you to that decision? How do you feel about your decision?
4. \*What (if anything) did you do with your free time after deciding the fate of Albion's children?
5. \*If you are married or have children, how did they do during your absence? Are they all alive and in the same state you left them? If not, how does that make you feel?
6. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
7. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- Consider a game you've played with multiple endings. Were you inspired to play through the game again to experience a different ending? Why or why not?
- Think of a game you've played with a branching path story and briefly outline the branch. Is the branch important to the game, and did it make the game's story more interesting?

Week Eleven – Open-Ended and Player-Driven Stories	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>IS</i> Chapter 10: Open-Ended Stories (205-225)	Decision: Bowerstone Old Quarter
- <i>IS</i> Chapter 11: Fully Player-Driven Stories (227-245)	Free Time
Group Presentation:	

Blog Entry Due:

1. What decision did you make about the Bowerstone Old Quarter? What led you to this decision, and how do you feel about it?
2. \*What (if anything) did you do with your free time after making this decision?
3. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
4. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- Consider the morality system in an open-ended story game that you've played. How easy was it to change the hero's moral alignment?
- Think of a fully player-driven story in a game that you've played. Would you have enjoyed the game more if it included a full main plot? Why or why not?

Week Twelve – Debate on Player-Driven Stories	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>IS</i> Chapter 12: The Argument for the Supremacy of Player-Driven Storytelling (247-254)	Decision: Interior Design Free Time
- <i>IS</i> Chapter 13: The Argument Against the Supremacy of Player-Driven Storytelling (255-268)	Aurora Diamond Quest Free Time
Group Presentation:	Return to Hobeson
***Narrative Paper Due***	Free Time

Blog Entry Due:

1. Which interior design did you choose, and why?
2. How did you feel about Aurora when you returned? Why?
3. Did you donate the diamond to the treasury or keep the money? Why?
4. \*What (if anything) did you do with your free time after returning the diamond?
5. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
6. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- Do you think that player-driven stories are superior to more traditional stories? Why or why not?
- Do you believe that most players want to be given more control and freedom in video game stories, or a well-written and enjoyable story above all else? Why?

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UNIT FIVE: GAME DESIGN

<b>Week Thirteen – Design Documents</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>UG</i> Level 6: Steps to the Game Concept and Script (89-100)	Decision: Orphanage
- <i>UG</i> Level 7: The High-Level Design Document (101-110)	Decision: Sewage
Creative Projects Assigned	Free Time
Group Presentation:	Page's Quest
	Free Time

Blog Entry Due:

1. What did you decide to do with the orphanage, and what led you to this decision? How do you feel about your decision?
2. What did you decide to do with the sewage problem, and what led you to this decision? How do you feel about your decision?
3. What did you do with Nigel Ferret, and what led you to this decision? How do you feel about your decision?
4. \*What (if anything) did you do with your free time after completing Page's quest?
5. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
6. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- What would be a good hook for the game you would like to create for this class?
- Consider the elements of an Executive Summary for the game you would like to create for this class.

<b>Week Fourteen – Future of Storytelling</b>	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
- <i>IS</i> Chapter 14: What Players Really Want: The Most Important Issue (269-284)	Decision: Brightwall Library
- <i>IS</i> Chapter 15: The Future of Storytelling in	Decision: Bower Lake
	Free Time



Games (285-292)	Wealthy Citizen Quest
Group Presentation:	Free Time

Blog Entry Due:

1. What did you decide to do with Brightwall Library, and what led you to this decision? How do you feel about your decision?
2. What did you decide about Bower Lake, and what led you to this decision? How do you feel about your decision?
3. What did you decide to do with the torches in Silverpines, and what led you to this decision? How do you feel about your decision?
4. Did you donate the reward money to the treasury or keep it, and what led you to this decision? How do you feel about your decision?
5. \*What (if anything) did you do with your free time after making this decision?
6. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
7. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?

Questions to consider:

- What did you think about the information presented in the book about what players really want in video games?
- What do you think the future of video games looks like?

UNIT SIX: CREATE YOUR OWN GAME

Week Fifteen - Presentations	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
Creative Presentations	Final Decision: Aurora Outpost
Blog Check	Final Decision: Mistpeak
	Final Battle

Blog Entry Due:

1. Were you prepared for the Darkness to arrive? Why or why not?

2. What did you decide to do with the Aurora Outpost and what led you to this decision? How do you feel about this decision?
3. What did you decide to do with Mistpeak and what led you to this decision? How do you feel about this decision?
4. Spend several sentences describing what you felt during the final battle, including any emotions or reactions to the game.

Final Exam - Presentations	
Assignments DUE	<i>Fable III</i> Tasks COMPLETED
Creative Presentations	Aftermath Complete at least 2 non-relationship quests Free Time

Blog Entry Due:

1. How many people survived, and are the people grateful or angry at you?
2. How is the world different than it was before the attack?
3. For the two required quests, write a few sentences explaining why you chose them and a brief reflection on how you feel about them.
4. \*What (if anything) did you do with your free time after the required two quests?
5. \*Have you gotten married? If so, who is your spouse (town of origin, gender, general description) and how did you choose her/him? Where is s/he living?
6. \*Have you had or adopted any children? If so, to which spouse? Are you taking care of your children or neglecting them, and why?